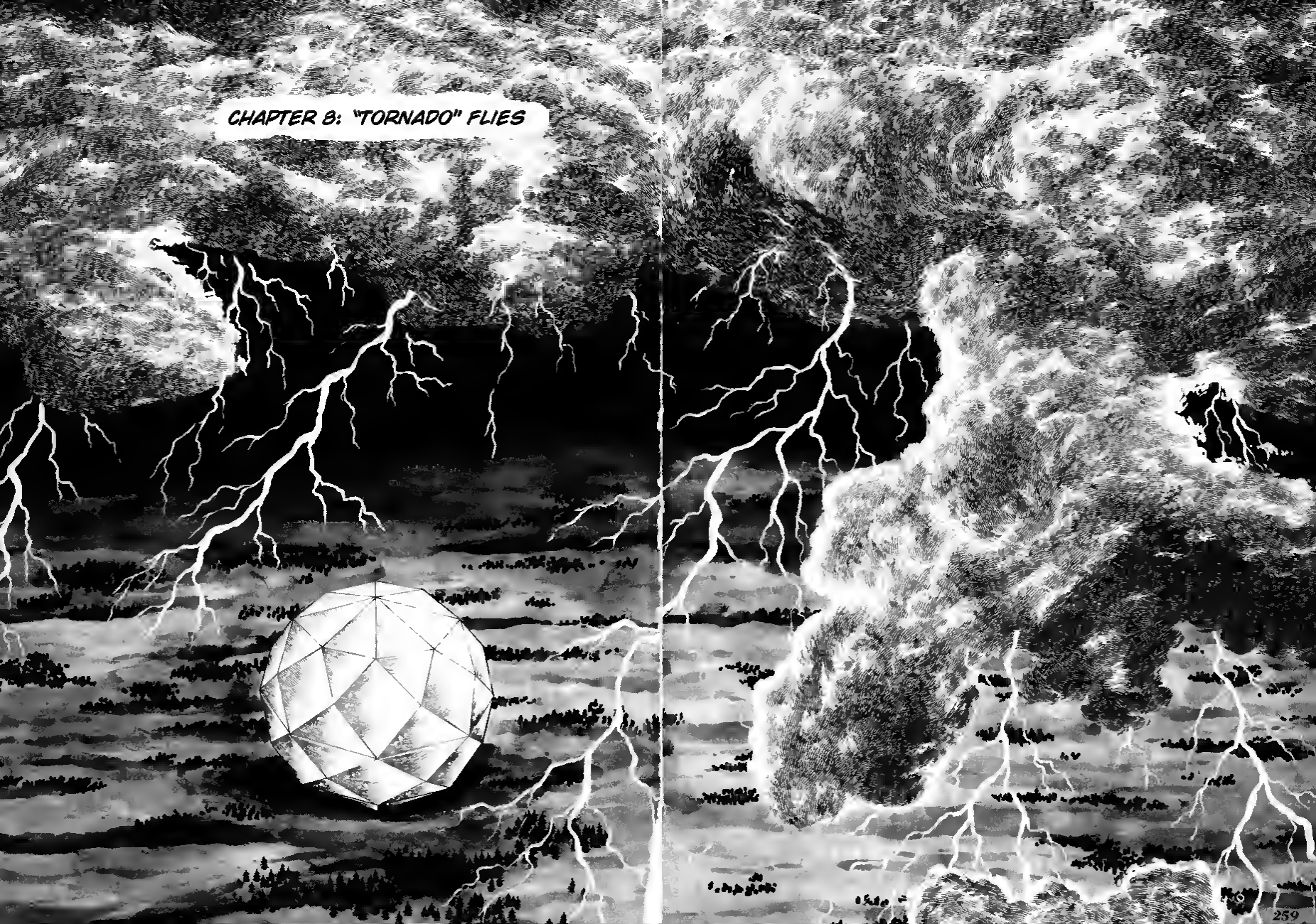
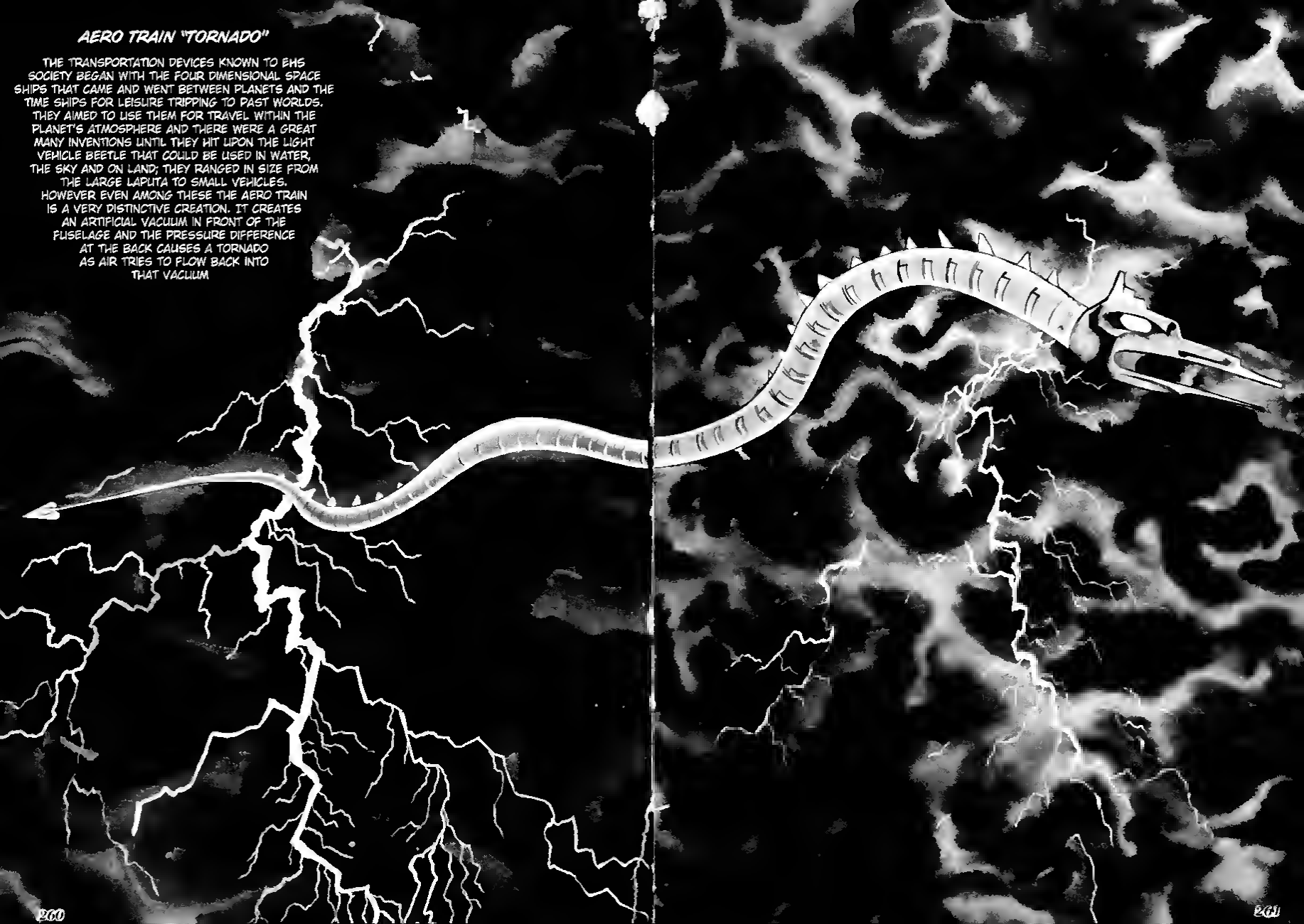
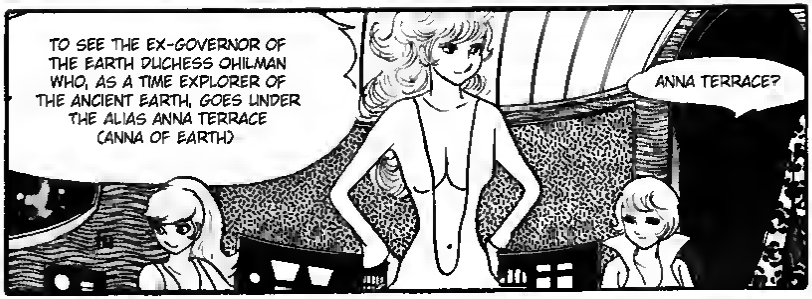

CHAPTER 8: "TORNADO" FLIES

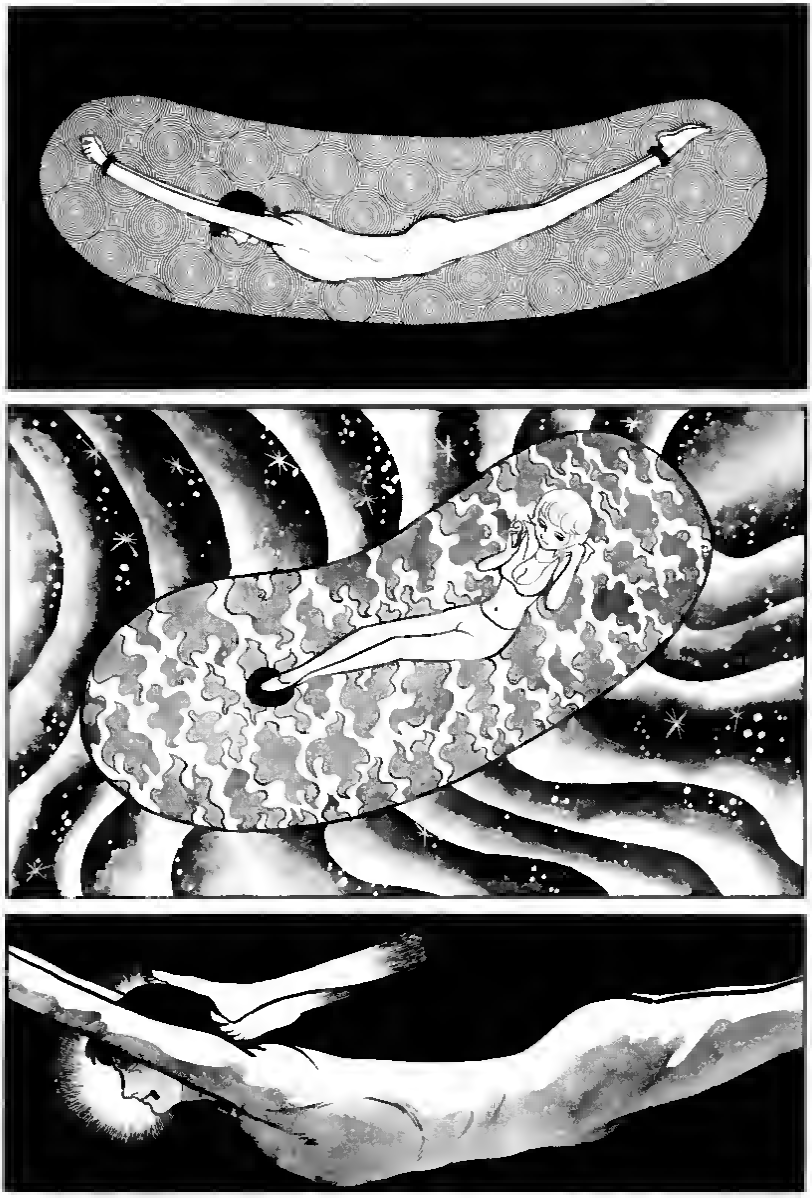

AERO TRAIN "TORNADO"
THE TRANSPORTATION DEVICES KNOWN TO EHS SOCIETY BEGAN WITH THE FOUR DIMENSIONAL SPACE SHIPS THAT CAME AND WENT BETWEEN PLANETS AND THE TIME SHIPS FOR LEISURE TRIPPING TO PAST WORLDS. THEY AIMED TO USE THEM FOR TRAVEL WITHIN THE PLANET'S ATMOSPHERE AND THERE WERE A GREAT MANY INVENTIONS UNTIL THEY HIT UPON THE LIGHT VEHICLE BEETLE THAT COULD BE USED IN WATER, THE SKY AND ON LAND; THEY RANGED IN SIZE FROM THE LARGE LAPUTA TO SMALL VEHICLES. HOWEVER EVEN AMONG THESE THE AERO TRAIN IS A VERY DISTINCTIVE CREATION. IT CREATES AN ARTIFICIAL VACUUM IN FRONT OF THE FUSELAGE AND THE PRESSURE DIFFERENCE AT THE BACK CAUSES A TORNADO AS AIR TRIES TO FLOW BACK INTO THAT VACUUM

WHERE ARE WE GOING?
LAPUTA "TAKARAMAHAN"


TO SEE THE EX-GOVERNOR OF THE EARTH DUCHESS OHILMAN WHO, AS A TIME EXPLORER OF THE ANCIENT EARTH, GOES UNDER THE ALIAS ANNA TERRACE (ANNA OF EARTH)
ANNA TERRACE?

SHE'S FAMOUS FOR THE LARGE MARK SHE'S LEFT ON THE ANCIENT HISTORY OF THE ORIGINAL YAPOO TRIBE AS AN ARCHAEOLOGICAL EXPLORER AND FOR THE SERIOUS INFLUENCE SHE'S HAD ON THE MIND MOULDING OF FUTURE GENERATIONS OF YAPOO.
TOGETHER WITH HER LITTLE SISTER SUSAN SHE WAS DEIFIED AS "AMATERASU OOMIKAMI"
SHE WROTE THE BEST SELLER "WE SISTERS ARE LEGEND"
SHE'S A VERY INTERESTING WOMAN WITH AMAZING STORIES TO TELL . YOU'LL ENJOY HER COMPANY TOO.
HOW MUCH LONGER UNTIL WE ARRIVE?
IT TAKES OVER AN HOUR TO GET THERE
WELL THEN, PLEASE EXCUSE ME
SO MUCH HAS HAPPENED SINCE THIS MORNING, YOU MUST BE TIRED
I'LL COME GET YOU ONCE WE'VE LANDED SO PLEASE HAVE A REST.
THANK YOU

CLARA...



NIPPON'S DOWNFALL AND "JAPAN'S" RISE

AS THE WHITES WERE TAKING CONTROL OF A NEW PLANET, WHAT WAS HAPPENING ON EARTH? THE WHITE PEOPLE'S HOME PLANET WAS ENTRUSTED TO THE COLOUREDS. IF YOU DISREGARD THE SAVAGE TRIBES FROM UNENLIGHTENED AUSTRALIA, THE BLACKS OF NORTH AMERICA AND THE JAPANESE HAD CUSTODY OF TERRA WHILE ITS RIGHTFUL OWNERS WERE AWAY... HOWEVER, THERE WAS A MAJOR DIFFERENCE BETWEEN THESE TWO GROUPS. THE FORMER HAD HAD A SUDDEN RISE TO POWER, THE LATTER WAS IN DECLINE.

IN THE FINAL STAGES OF THE EARTH'S PREHISTORY, THE BLACKS IN AMERICA WERE APPROACHING THE BEST POINT IN THEIR EXISTENCE. VAST TERRITORIES, ABUNDANT RESOURCES, ADVANCED TECHNOLOGY... THEY WERE GIVEN A WONDERFUL INHERITANCE FROM WHITES. OF COURSE THIS WASN'T SUFFICIENT TO ADVANCE AND DEVELOP THE CIVILISATION THAT HAD INHERITED THESE ABILITIES, BUT THEY ADVANCED ENOUGH TO MAINTAIN THE LEVEL OF SCIENCE THAT HAD BEEN REACHED AT THE END OF THE TWENTIETH CENTURY.

IN CONTRAST TO THIS, JAPAN WAS IN A HORRIBLE STATE. THE LOSS OF HALF THE POPULATION DUE TO OMEGA FEVER WAS A HARD BLOW, BUT WHAT WAS EVEN MORE LETHAL WAS THE RADIATION POISONING. THE JAPANESE WEREN'T ONLY GUINEA PIGS FOR THE FIRST NUCLEAR EXPLOSION ENGINEERED BY MANKIND (HIROSHIMA, NAGASAKI, FUKURYU MARU), THE LETHAL RADIOACTIVE FALLOUT FROM THE EARLY HYDROGEN BOMB EXPERIMENTS WAS PUSHED NORTH-WEST BY THE WEATHER CONDITIONS TO FALL AS A DEADLY RAIN ON THE JAPANESE ISLANDS. FURTHERMORE, IT WAS A TRAGEDY FOR THE RICE-EATING RACE. ALTHOUGH THEY'D BEEN WARNED THAT THEY'D ABSORB RADIOACTIVITY SEVERAL TIMES MORE THAN WHEAT OR MEAT-EATING GROUPS, THEY COULDN'T STOP EATING RICE. THE RESULT OF THIS - ALTHOUGH THE BIRTH-RATE STRANGELY ROSE - WAS THE RETARDATION OF 60% OF NEW-BORNS, AND A SEVERE INCREASE IN BIRTH DEFECTS.

THEY WERE A PEOPLE AND COUNTRY CURSED WITH RADIOACTIVITY. BUT EVEN IF THEY HAD ESCAPED FROM THE COUNTRY, THE ASIAN CONTINENT HAD BEEN SCORCHED BY ALPHA BOMBS AND THE HUMANS TURNED INTO RADIOACTIVE DUST IN A DESERT THAT DIDN'T EVEN ALLOW FOR THE EXISTENCE OF PLANTS OR INSECTS.

ATMOSPHERIC POLLUTION IN THE NORTHERN HEMISPHERE FINALLY REACHED DEADLY LEVELS. EVEN THOSE WITH MELANIN PIGMENTS WHO HAD IMMUNITY TO THE OMEGA FEVER VIRUS COULDN'T BEAT THIS. THE AMERICAN BLACKS QUICKLY MADE THE DECISION TO ABANDON THE NORTH AMERICAN CONTINENT, TAKING THEIR ACCUMULATED STORES AND MIGRATING TO SOUTH AMERICA. THE ATMOSPHERE IN THE SOUTHERN HEMISPHERE WAS ALSO ON THE BRINK OF DANGER. THE ONLY SOLUTION WAS TO MOVE TO ANOTHER PLANET, BUT THEY DIDN'T HAVE THE COURAGE OR ABILITIES TO IMPLEMENT SUCH A PLAN.

THE JAPANESE HAD ONLY EVER COPIED WHITE CIVILISATION AND SO THEY DIDN'T HAVE THAT ABILITY EITHER. THEY WERE ONLY ABLE TO THINK ABOUT MIGRATING TO THE SOUTHERN HEMISPHERE SO AS TO AVOID IMMINENT DEATH, BUT THEY DIDN'T HAVE ENOUGH SHIPS.

ONCE THEY'D FINISHED MIGRATING TO SOUTH AMERICA, THE BLACK GOVERNMENT STARTED SUGGESTING LENDING THE TRANSPORT SHIPS THEY NO LONGER NEEDED TO THE JAPANESE SO THEY COULD IMMIGRATE TO SOUTH AMERICA TOO. THIS CAUSED AN UPROAR THROUGHOUT JAPAN. THE QUARRELS CAUSED BY THE COMPETITIVE EMBARKING REQUIREMENTS FURTHER DIVIDED THE JAPANESE, AND THEIR POLITICAL SITUATION WAS THROWN INTO CHAOS. HOWEVER, WHEN THE TRANSPORT FLEET ARRIVED, WHATEVER DECISIONS THAT HAD BEEN MADE DOMESTICALLY WERE MOOT. THE BLACK GENERALS IN CHARGE OF THE TRANSPORT DECIDED ARBITRARILY WHAT QUALIFICATIONS WERE NEEDED TO BE ALLOWED TO BOARD. THEY ASSEMBLED ONLY HEALTHY YOUNG MEN IN THEIR 20S AND 30S, AND SELECTED FROM THEIR RANKS JUST TO BE CHOSEN YOUNG GIRLS FROM RESPECTABLE FAMILIES WOULD MAKE ADVANCES ON THE BLACK SAILORS AND YOUNG MEN WOULD DUEL TO THE DEATH UNTIL IT DESCENDED INTO A SCENE IN HELL.

HOWEVER, ONCE THEY WERE FINALLY CHOSEN AND WERE LOOKING FORWARD TO HEADING TO SOUTH AMERICA THEY DIDN'T REALISE WHAT THEIR IMMIGRATION TO BRAZIL WOULD MEAN. THEY WERE TREATED AS SLAVES. THE BLACK GOVERNMENT WOULD ONLY LET THOSE WHO SIGNED CONTRACTS OF EMPLOYMENT AS LOW CLASS LABOURERS DISEMBARK THE SHIPS. THE NORTH AMERICAN BLACKS WHO HAD MEMORIES OF THEIR ANCESTORS BEING EXPLOITED AS SLAVES IN A FOREIGN COUNTRY SAW THIS SUBJUGATION OF ANOTHER GROUP AS SLAVE LABOUR AS PSYCHOLOGICAL REPARATION.

LIKE THE JEWS IN EGYPT, THE JAPANESE HAD BECOME SLAVES IN SOUTH AMERICA. IT WAS THE ENCOURAGEMENT OF THE HEAD OF THE HOUSEHOLD THAT, LIKE MOSES, PROVIDED THEM MORAL SUPPORT DURING THEIR SUFFERING.

INCIDENTALLY, WHAT HAPPENED TO THOSE WHO HAD BEEN LEFT IN JAPAN? THEY'D LOST THE BACKBONE OF THEIR COUNTRY'S STRUCTURE IN A SINGLE SWOOP AND POLITICS STAGNATED, NO, IT BROKE DOWN ENTIRELY. DEATH BY STARVATION, MURDERING TO EAT, SUICIDE AND MADNESS CREATED BY DESPAIR, AND THE SPREAD OF INFECTIOUS DISEASE. THE GRIM REAPER DELIGHTED AND IN AN UNBELIEVABLY SHORT TIME NORMAL CITIZENS DISAPPEARED FROM THE COUNTRY.

"NIPPON" WAS RUINED.

AFTERWARDS, THE RETARDED AND THE DEFORMED WHO'D BEEN THROWN AWAY GROUPED TOGETHER IN THE RUINS OF CIVILISATION AND DISPLAYED AN ABNORMAL RESISTANCE TO DEATH. YET THEY HAD NOT EVEN THE ABILITY TO MAINTAIN THE MINIMUM LEVEL OF CULTURE, NOR KNEW HOW TO CLOTHE THEMSELVES; THEY REGRESSED TO AN ANIMAL-LIKE LIVELIHOOD, LOOKING ONLY TO SATE THEIR APPETITES WHILE BREATHING IN THE POISONOUS ATMOSPHERE. DESPITE THEIR VITALITY, THEIR DEATH, NO, THE EXTINCTION OF EVERY LIVING CREATURE IN THE NORTHERN HEMISPHERE WAS ONLY A MATTER OF TIME.

IT WAS ABOUT THAT TIME WHEN THE FLEET OF TERRA NOVA SPACE SHIPS COMMANDED BY GENERAL MAC APPEARED. IT WAS 2067. UNLIKE 60 YEARS BEFORE, THEIR AIM THIS TIME WAS TO RECOVER THEIR "HOME PLANET". THEIR SCIENCE HAD NOW MADE ANNIHILATING THE RADIOACTIVITY AND NEUTRALISING THE OMEGA FEVER VIRUS POSSIBLE AND EASY.

IN THEIR OWN COUNTRY THE DEMI-HUMAN NIGGERS HAD BEEN COMPLETELY ENSLAVED, SO THEY FOUND IT HIGHLY RIDICULOUS THAT ON EARTH THEY PRETENDED TO BE RULERS AND EMPLOYED THE YELLOW PEOPLE AS LABOUR TO BUILD THEIR OWN NATION. IT WAS A RECURRENCE OF THE INDIGNATION THEIR ANCESTORS HAD FELT.

IT WASN'T A WAR, THEY SIMPLY HUNTED SLAVES. IN AN INSTANCE THE BLACK NATION IN THE SOUTHERN HEMISPHERE WAS DESTROYED, THEIR CONCEIT CHASTISED AND IN ORDER TO PLACE THEM IN THEIR NATURAL POSITION AS SLAVES THE WHOLE NATION WAS TAKEN PRISONER.

THE YELLOW PEOPLE WHO HAD MADE UP THE SLAVE CLASS IN THE BLACK NATION - FROM TIME IMMEMORIAL THERE HAD BEEN AMONG THEM HEADS OF FAMILIES RESPECTED BY ALL - WERE OF COURSE ALSO CAPTURED AND PUT INTO INTERNMENT CAMPS.

DURING THAT TIME THE PURIFICATION OF THE EARTH ADVANCED STEADILY. THE EARTH AND ATMOSPHERE WERE CLEANSED OF RADIOACTIVITY AND THE OMEGA FEVER VIRUS, AND THE EARTH ONCE AGAIN BECAME A PARADISE FOR ITS TRUE MASTERS. IN THE SKY OVER THE EASTERN SEA MOUNT FUJI BATHED IN THE LIGHT OF THE RISING SUN AND SHONE.

THEY WERE SURPRISED THAT THERE WERE SURVIVORS ON THE JAPANESE ISLANDS. THEIR LOOKS AND FIGURES WERE REMINISCENT OF GORILLAS OR APE MEN AND A CONSIDERABLE NUMBER OF THEM WERE LIVING IN SAVAGE CAVE DWELLINGS. FURTHERMORE, THEY WERE COMPOSED OF RETARDED CHILDREN LIVING ENTIRELY ON ANIMAL INSTINCT AND EXTREMELY ATAVISTIC DEFORMATIONS... COULD THEY STILL BE CONSIDERED HUMAN?

THEY CAPTURED ALL OF THEM AND SENT THEM TO TERRA NOVA, BUT THE STAFF OFFICER IN CHARGE OF THEIR TRANSPORTATION, CAPTAIN ROSENBERG (THE ANCESTOR OF THE ROSENBERG WHO WOULD BECOME FAMOUS FOR HIS THEORY OF YAPOO), DIDN'T SEE THEM AS HUMAN, AND INSISTED THEY BE TREATED AS ANIMALS. THIS WAS SO THAT IN THE CASE OF THEIR ACCIDENTAL DEATHS, NO ONE WOULD BE PARTICULARLY LIABLE. ORDINARILY IT WOULD BE OBVIOUS THAT THIS RETROGRESSION AND DEGRADATION WAS DUE TO THE GENETIC DETERIORATION FROM RADIOACTIVITY AND THE DEVASTATION OF CIVILISATION, BUT THE CAPTAIN ADVANCED THE THEORY THAT IT WAS GOD'S PUNISHMENT AND THAT THEY SHOULD BE DOMESTICIZED. HE CLAIMED THAT THEY WERE ORIGINALLY APES AND HAD ONLY BEEN IMITATING WHITE CULTURE, THAT WITHOUT ITS INFLUENCE THEIR TRUE NATURE HAD BEEN EXPOSED. POLITICAL ADVANTAGE AND THE MOST EXTREME DEFORMITIES MEANT THE ADOPTION OF THESE PREJUDICED VIEWS AND LEAD TO THEM BEING PUT IN THE ROYAL ZOOLOGICAL GARDENS AS ANIMALS TO DELIGHT THE PEOPLE OF THE ROYAL FAMILY, AND BEING MADE THE OBJECTS OF THEMMATOLOGICAL RESEARCH IN YAPOONARIES SO THAT FUTURE GENERATIONS OF YAPOO WOULD TAKE DIVERSE AND MUTATED FORMS.

THAT WAS ALL WELL AND GOOD FOR THE DEFORMED, BUT THEN THE PROBLEM AROSE OF HOW TO TREAT THE HEALTHY ONES OF THE SAME SPECIES THAT WERE CAUGHT IN SOUTH AMERICA. IF THE CAPTAIN'S THEORY WAS TO BE BELIEVED, THEY WERE APES TOO AND THERE WAS NO NEED TO RECOGNISE THEIR HUMAN RIGHTS. UNHAPPILY FOR THEM, GENERAL MAC HONOURED THESE POLICIES. EARTH HAD BEEN RESTORED UNDER THE SUPREMACY OF THE WHITES, BUT THIS WAS NOT A HAPPY OCCURRENCE FOR THE JAPANESE. APE THEORY DOMINATED HEADQUARTERS. THAT THEY DIDN'T WANT TO ACKNOWLEDGE THAT THE INFERIOR SPECIES THAT HAD BEEN THE SLAVES OF BLACKS, WHO WERE NOTHING MORE THAN SLAVES THEMSELVES, WERE EQUAL TO THEM IN CHARACTER WAS ONE REASON THE THEORY WAS SO WARMLY ACCEPTED.

AT THAT TIME A REPRESENTATIVE OF THE YELLOW PEOPLE FROM THE INTERNMENT CAMPS IN SOUTH AMERICAN CAME FORWARD WITH THE PROPOSAL TO LET THEM RETURN TO THE ISLANDS OF THEIR OWN COUNTRY, HAVE A HEAD OF THE FAMILY THE SAME AS IT WAS LONG AGO AND CREATE AN INDEPENDENT NATION. THIS PROPOSAL CAUSED GREAT LAUGHTER AT HEADQUARTERS.

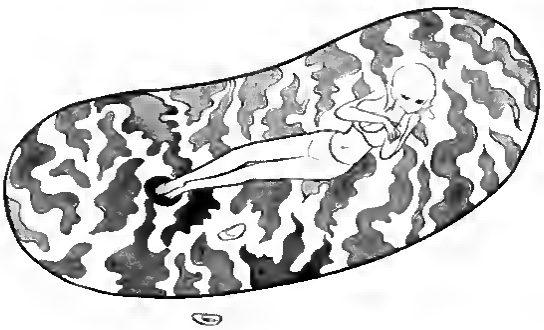
"WOULDN'T IT BE HILARIOUS IF WE LET THEM?" WAS ONE OPINION THROWN ABOUT.

"WE'RE GOING TO HAVE TO BREED THEM TO MAKE UP THE SLAVE WORKFORCE ANYWAY. SO WHY DON'T WE LET SOME OF THEM LIVE ON THAT ISLAND AND MAKE IT INTO A WILDLIFE PARK? A MONKEY ISLAND IN THE PACIFIC. ANIMALS BREED BETTER IN FAMILIAR CONDITIONS SO IF THEY WANT THEIR OWN COUNTRY LIKE HUMANS, WE SHOULD LET THEM IMAGINE THAT THAT'S WHAT WE'RE ALLOWING THEM TO HAVE..."

"ALRIGHT, THAT'S WHAT WE'LL DO," GENERAL MAC AGREED.

.....

AND THIS IS HOW THE NEW NATION "JAPAN" WAS BORN.



POSTSCRIPT

NOW . CLARA IS FALLING ASLEEP ON HER COMFORTABLE SOFA. STUDYING THE HISTORY OF THE RISE AND FALL OF HUMANS AND YAPOO ON HER BRAIN READER. COMFORTABLY DREAMING OF THE FLEETING NATURE OF RICHES AND HONOUR. UNKNOWN TO CLARA, RIN'ICHIROU'S BODY, SUSPENDED IN A HAMMOCK-LIKE POSITION, SUPPORTS THIS SOFA. SUPPORTING HER 59KG BODY COMPLETELY WITH HIS WRISTS AND ANKLES HURTS LIKE BEING TORN TO PIECES. HE BOWS AND PRAYS TO CLARA. WHEN HE PRAYS TO CLARA, HIS AGONY GOES AWAY.

"TORNADO" ARRIVES ON THE 60KM ACROSS, GIGANTIC LAPUTA. TAKARAMAHAN. ANNA TERRACE, EXPLORER OF YAPOO ANCIENT HISTORY AND THE FAMOUS AUTHOR OF THE BESTSELLING "WE SISTERS ARE LEGEND", WAS WAITING THERE. HER TALES OF ADVENTURES IN THE PAST WITH HER YOUNGER SISTER SUSAN ARE LIMITLESS. SHE KEENLY UNDERSTANDS THE ANCIENT YAPOO TRIBE "AMEN IN HEART" PRAYERS.

LAPUTA . TAKARAMAHAN ARRIVES ON MOUNT FUJI. THERE THE HEAVENLY DOG AND DRAGON EUNUCH SARDO HICK COMES TO MEET THEM. THE NOSE DOLL KNOWN AS A HEAVENLY DOG HAS A NOSE MODELLED AFTER A PENIS. SARDO HICK IS ANNA TERRACE'S NUMBER ONE PERSONAL HEAVENLY DOG.

EVEN BEFORE HEAVENLY DOGS, THE PRODUCTION OF THE CUNLAS WAS A SUCCESS. THEY WERE A CREATURE MADE SEPARATE TO PENILINGERS IN ORDER FOR ARISTOCRATIC LADIES TO TEST THEIR PARAMOURS' NIGHT POTENCY. THE FACE OF THIS YAPOO IS COMPLETELY CHANGED BY SURGERY - THE ORAL CAVITY IN PARTICULAR IS BUILT INTO A VAGINA. THE NOSE IS REMOVED AND WHAT REMAINS IS USED AS A SUBSTITUTE CLITORIS, THE LIPS ARE RECONSTRUCTED TO OPEN VERTICALLY AND SHAPED INTO VULVA. AMONG THE CUNLAS GROUP, THE ELITE ARE CALLED CALAS. KONOHANA SAKURI WAS A SPECIAL CALAS WHOSE FACE WAS EXACTLY MODELLED ON ANNA TERRACE'S HOLY VULVA. A DETAILED EXPLANATION REGARDING THE YAPUM WHERE THE OFFSPRING OF GODS ARE PRESENTED SHOULD BE UNNECESSARY.

THE PAST AND FUTURE ARE CONNECTED IN A CIRCLE. LAPUTA - TAKARAMAHAN SEPARATES FROM ANCIENT JAPAN AND ASCENDS. WHERE IS IT GOING? AND WHAT AWAITS CLARA AND RIN'ICHIROU . ? THE ORIGINAL AUTHOR HAS PLANS TO TAKE IT TO 50 CHAPTERS, ENDING ON EARTH. HOW WILL IT END?

T/N. ANNA TERRACE REFERENCES THE JAPANESE GODDESS AMATERASU. SARDO HICK IS SARUTAHIKO. KONOHANA SAKURI IS KONOHANASAKUYA.

LAPUTA "TAKARAMAHAN"

I'D LIKE YOU TO IMAGINE A CIRCULAR DISK 60KM ACROSS. AT ITS THINNEST IT'S 1KM AND ITS HIGHEST POINT STANDS 5KM UP. ON THE UNDERSIDE OF THE FLYING ISLAND IS A 200M THICK BUOYANCY DISK (MADE FROM A SPECIAL ALLOY) LAYER THE BUOYANCY DISK ISOLATES THE ISLAND FROM EARTH'S GRAVITY USING HIGH FREQUENCY, FOUR DIMENSIONAL VIBRATIONS SENT FROM THE VIBRATRON CRYSTALLOID AT ITS HEART. FROM THE PERSPECTIVE OF SOMEONE FROM A THREE DIMENSIONAL WORLD IT APPEARS AS IF THE ISLAND IS FLOATING.

II:
EXPLANATION - HOW TO MAKE MENSTRUAL SWEET JELLY
BY SUEHIRO MARUO

VIII:
ISHINOMORI SHOUTAROU
PROFILE - A LIST OF REPRESENTATIVE WORKS

X:
NUMA SHOUZOU
PROFILE A LIST OF BOOKS

XII:
"THE DOMESTIC YAPOO COMIC ADAPTATION"
A RECORD OF PUBLICATIONS

EXPLANATION

HOW TO MAKE MENSTRUAL SWEET JELLY

BY SUEHIRO MARUO

ON THE MORNING OF THE 15TH OF NOVEMBER IN SHOWA 45, AMANO TETSUO WENT TO DELIVER A SPECIAL EDITION OF THE RECENTLY COMPLETED THE DOMESTIC YAPOO TO THE RESIDENCE OF MISHIMA YUKIO IN OTA WARD BUT HE ARRIVED JUST AFTER MISHIMA HAD LEFT.

BUT AMANO HAS ALREADY HAD AN INTERVIEW WITH MISHIMA. MISHIMA HAD ASKED HIM, "ARE YOU NUMA SHOUZOU?" TO WHICH HE'D ANSWERED, "NO, I'M HIS REPRESENTATIVE". MISHIMA HAD BEEN DISAPPOINTED.

IT SEEMS LIKE AMANO TETSUO REGRETTED NOT SAYING HE WAS NUMA SHOUZOU.

EVEN THOUGH I KNOW THAT ENQUIRIES AT THIS POINT INTO NUMA SHOUZOU'S TRUE IDENTITY ARE MEANINGLESS, I STILL CAN'T EQUATE NUMA SHOUZOU WITH AMANO TETSUO IN MY MIND.

I DON'T WANT TO THINK OF NUMA SHOUZOU AS JUST ONE INDIVIDUAL PEN NAME. I WANT HIM TO BE A GROUP OF SEVERAL WICKED GODS. AMANO TESTUO IS THE LEAD VOCALIST OF THAT GROUP. AND DON'T TAKE THAT TO MEAN I'M MAKING LIGHT OF AMANO.

IT'S HARD TO THINK THAT THE DOMESTIC YAPOO AND FROM ONE DREAMER'S NOTEBOOK ARE WORKS FROM THE SAME AUTHOR. THERE ARE PARTS IN FROM ONE DREAMER'S NOTEBOOK THAT SEEM TO CLASH IN THEIR INTERESTS AND TASTES.

I THINK I FIRST READ THE DOMESTIC YAPOO TOWARDS THE END OF MY TEENAGE YEARS BUT I DIDN'T READ IT DEEPLY ENOUGH.

I HAVE IN MY HANDS THE TOSHI PUBLISHING COMPANY'S EDITION OF THE DOMESTIC YAPOO FROM SHOWA 45, BUT I'M FULL OF SURPRISE THAT THIS KIND OF NOVEL COULD HAVE BEEN PUBLISHED AT ALL.

IT'S LIKE I'M READING IT FOR THE FIRST TIME AGAIN.

ARTIFICIAL ANIMAL, LIVING FURNITURE, CUCKOO OPERATION, MENSTRUAL SWEET JELLY, ENGINE WORM, SPICE SANTA, CAGE SLAVE, FLOWER PYGMY, MENSES MIDGET, YAP DOG, LIP FASTENER, CAST SADDLE, ETC., ETC.; THE WORLD OF YAPOO IS LIMITLESS.

I HAVE THE URGE TO RIP OFF ENGINE WORMS OR MENSTRUAL SWEET JELLY FOR MY OWN COMICS.

IN NUMA SHOUZOU'S HANDS THE FAMILIAR KAPPA BECOMES AN UNDERWATER VEHICLE CALLED THE AMPHIBI YAPOO PYU. AMATERASU OOMIKAMI STANDS ON THE HEADS OF JAPANESE MEN AS THE WHITE WOMAN ANNA TERRACE.

THIS ISN'T DISTORTION, IT'S THE DISMANTLING AND SLAUGHTER OF WORDS, TRADITION, JAPANESE CULTURE ITSELF.

JETTER (FLYING CLOGS) IS JETA AND IS WRITTEN GETA AND BECAME THE GETA FROM JAPANESE. THAT'S THE COMMENT THAT'S ATTACHED. I FIND THIS ANNOTATION ATTACHED AFTER AT THE END OF THE PAGE TO BE VERY INTERESTING. EVEN WHEN I WAS YOUNGER I ENJOYED THESE SMALL BITS OF TEXT THAT YOU'D NEED A MAGNIFYING GLASS TO READ.

THIS INVESTIGATION OF DISTORTION, OF FORGERY ISN'T CONSTRICTED BY THE NOBLE LANGUAGE OF GEOMETRICAL SPIRIT THAT SHIBUSAWA TASTUHIKO OFTEN USED. THE REALITY OF DETAILS? THAT'S NOT RIGHT EITHER.

INAGAKI TARUHO WROTE THAT "YOU CAN'T FORCE A STORY WITH A'S FEELINGS", BUT CAN THE SAME BE SAID FOR MASOCHISM?

THE CUCKOO OPERATION DOESN'T APPEAR IN ISHIMORI'S (*NOW ISHINOMORI) EDITION OF THE DOMESTIC YAPOO SO PERHAPS I'D BETTER EXPLAIN IT, BUT I REALLY WOULD PREFER YOU TO PICK UP THE NOVEL YOURSELF.

THERE'S ALSO THE TIMBOW, SAYONARA PANTIES, SAYONARA BRAS AND MANY MORE.

CLARA, PAULINE AND DORIS AS MR ISHIMORI DRAWS THEM HAVE ELONGATED BODIES AND ROUND, CHILDISH FACES. THE WOMEN IN 009-1 ARE THE SAME; MR ISHIMORI ENJOYS DRAWING TALL WOMEN, MAYBE BECAUSE HE HIMSELF IS SHORT AND ROTUND.

1971. MANGA MAGAZINES AIMED AT YOUNG BOYS WERE STILL A MINORITY, IKEGAMI RYOICHI WAS STILL UNKNOWN AND OTOMO KATSUHIRO HADN'T EVEN DEBUTED YET. THAT'S THE PERIOD IN WHICH THE COMIC VERSION OF THE DOMESTIC YAPOO APPEARED. THERE'S NO DENYING THAT THE FIGURES OF THE MEN AND WOMEN MR ISHIMORI DREW WERE TERRIBLY UNPOLISHED AND HIS DRAWING LINES WERE MESSY. I SOMETIMES FIND MYSELF DREAMING OF HOW CLARA AND PAULINE MIGHT HAVE LOOKED IF THEY HAD BEEN DRAWN BY MR IKEGAMI RYOICHI.

HOWEVER, NOTHING IS QUITE SO AMBITIOUS AS MR ISHIMORI'S THE DOMESTIC YAPOO. AS YOU'VE PROBABLY NOTICED, IT READS LEFT TO RIGHT LIKE AN AMERICAN COMIC. THE TEXT IS ALSO WRITTEN HORIZONTALLY.

I'M SURE EVERYONE THINKS THAT THE PAGES WITH CHUNKS OF TEXT FROM THE ORIGINAL NOVEL COULD DO WITH MORE PICTURES.

I WANT YOU TO FEEL THE WEIGHT AND EXCITEMENT OF THE WORKS POPULAR MANGA ARTISTS CHASED BY DEADLINES CHOOSE TO WRITE, RATHER THAN THE WORKS THEY ARE COMMISSIONED TO DO.

"DO YOU KNOW HOW THE WORLD LOOKS FROM DOWN BELOW?"

THOSE ARE WORDS FROM STRINDBERG'S MISS JULIE THAT NUMA SHOUZOU LIKED AND QUOTED, BUT THE WORDS OF NUMA SHOUZOU THAT LEFT ME SPEECHLESS WERE,
"SADISM IS RIPPING AWAY YOUR PARTNER'S LIBIDO."

THE MASOCHIST IS MOST UNDERSTOOD BY THE SADIST'S MENTALITY.

BE LIKE ANIMALS, PERVERTS!

NUMA SHOUZOU WILL LIVE FOREVER.

MARUO SUEHIRO WAS BORN IN NAGASAKI PREFECTURE IN 1956. HE'S A MANGA ARTIST. HE'S PRODUCED MANY WORKS INCLUDING BARAIRO NO KAIBUTSU (ROSE COLOURED MONSTER), YUME NO Q-SAKU (Q-SAKU IN DREAMS), SHOUJO TSUBAKI (CAMELLIA GIRL AKA MR. ARASHI'S AMAZING FREAK SHOW AKA MIDORI), GICHI GICHI-KUN (GICHI GICHI KID). HIS MORE RECENT WORKS ARE PANORAMA TOUKITAN (THE STRANGE TALE OF PANORAMA ISLAND) (RECEIVED THE 2009 13TH TEZUKA OSAMU CULTURAL PRIZE FOR NEW ARTIST), AND IMO-MUSHI (THE CATERPILLAR).

ARTIST:
ISHINOMORI SHOUTAROU

BORN ON THE 25TH JANUARY 1938 IN ISHINOMORI, NAKADA TOWN, TOME DISTRICT, MIYAGI PREFECTURE (NOW ISHINOMORI, NAKADA TOWN, TOME CITY). HIS REAL NAME IS ONODERA SHOUTAROU.

HE DEBUTED IN 1954 WITH NIKYUU TENSHI (SECOND CLASS ANGEL) AND CONTINUED TO RELEASE WORKS SUCH AS CYBORG 009, KAMEN RIDER AND SABU TO ICHI TORIMONO HIKAE (SABU AND ICHI'S DETECTIVE STORIES). HE DIDN'T STICK WITH THE CONVENTIONS OF THE AGE, INSTEAD CHALLENGING THE POSSIBILITIES OF MANGA WITH WORKS LIKE HOTEL, MANGA NIHON NO REKISHI (A COMICS HISTORY OF JAPAN). IN 1985 HE CHANGED HIS NAME FROM ISHIMORI SHOUTAROU TO ISHINOMORI SHOUTAROU. IN 1989 HE PRODUCED MANGA SENGEN (A DECLARATION OF A MILLION PICTURES). BESIDES HIS LITERARY WORKS, HE HELD VARIOUS POSTS INCLUDING REPRESENTATIVE AGENT OF MANGA JAPAN AND MANAGING DIRECTOR OF THE JAPAN CARTOONISTS ASSOCIATION.

PASSED AWAY ON THE 28TH JANUARY 1998. HE WAS AGED 60.

EVEN AFTER DEATH HIS OPUS HAS CONTINUED TO HAVE A LARGE INFLUENCE ON MANY FIELDS. IN 2008 THE KADOKAWA SHOTEN PUBLICATION THE COMPLETE ISHINOMORI SHOUTAROU WAS RECOGNISED BY THE GUINNESS WORLD RECORDS AS THE MOST COMICS PUBLISHED BY ONE ARTIST.

A LIST OF REPRESENTATIVE WORKS (FIRST APPEARANCES IN MAGAZINES)

TEREBI KOZOU (TV KOZOU) ... HI NO MARU JUNE 1959 - MARCH 1962
NIJI NO KO (RAINBOW CHILD) ... SHOUJO CLUB SEPTEMBER 1960 - AUGUST 1961
KAIKETSU HARIMAO (AUTHOR: YAMADA KATSUROU) (THE MARK OF HARIMAO) .. SHOUNEN MAGAZINE 16TH ISSUE 1960 - 10TH ISSUE 1961
YUUREISEN (GHOST SHIP) .. SHOUNEN SPECIAL AUTUMN EDITION DETECTIVE BOOK
RYUUJIN NUMA (DRAGON KING NUMA) ... SHOUJO CLUB SPECIAL SUMMER VACATION EDITION 1961
MYU-TANTO SASU (MUTANT SABU) .. SHOUJO SEPTEMBER 1961 -
AKANBEE TENSHI (THE ANGEL IS STICKING HER TONGUE OUT) .. NAKAYOSHI EXTRA SPECIAL NEW YEAR EDITION 1963
OKASHINA OKASHINA ANO KO (SARUTOBI ECCHAN) (THAT GIRL'S SO STRANGE (SARUTOBI ECCHAN)) ... MARGARET SEPTEMBER 1964 -
SAIBO-GU 009 (CYBORG 009) ... SHOUNEN KING 30TH ISSUE 1964 - BON BON .. MANGA-OU AUGUST 1965 - NOVEMBER 1968
KIN NARU YATSURA (THEY'RE A CURIOUS LOT) ... HEIBON JANUARY 1965 - JUNE 1968
009 NO 1 (009-1) . MANGA ACTION 1ST ISSUE 1967 - 9TH ISSUE 1970
KIJIN KURABU (ODDBALL CLUB) . SHUUKAN SHOUNEN KING 14TH MAY 1967 (20TH ISSUE)
SHOUTAROU NO FANTAJI- WA-RUDO JUN (SHOUTAROU'S FANTASY WORLD JUN) ... COM JANUARY 1967 - FEBRUARY 1969
WAIRUDO KYATTO (WILD CAT) . PLAY COMIC JUNE 1968 - 25TH AUGUST 1969 ISSUE
SEN NO ME SENSEI (TEACHER WITH A THOUSAND EYES) . TEEN LOOK 1ST ISSUE - 28TH ISSUE 1968
SABU TO ICHI TORIMONOHIKAE (SASU AND ICHI'S ARREST WARRANT) .. SHOUNEN SUNDAY SPECIAL SUMMER EDITION 1966 -
RYUU NO MICHI (RYUU'S PATH) . SHOUNEN MAGAZINE 14TH ISSUE 1969 - 52ND ISSUE 1971
SUKARUMAN (SKULL MAN) ... SHOUNEN MAGAZINE 3RD ISSUE 1970
MIYAMOTO MUSASHI ... KIBOU NO YUU (QUARTERLY SPRING EDITION 1971 - SUMMER EDITION 1972
AMAZON BEBII (AMAZON BABY) .. PLAY COMIC 25TH FEBRUARY 1971 - 22ND JULY 1972
GENSHI SHOUNEN RYUU (RYUU THE ANCIENT BOY) ... SHOUNEN CHAMPION 42ND ISSUE 1971 - 16TH ISSUE 1972
KAMEN RAIDA- (KAMEN RIDER) .. BOKURA MAGAZINE 16TH ISSUE 1971 -
NAGAREBOSHI GOJUUSANTSUGI (THE 53RD SHOOTING STAR) ... MANGA SUNDAY 20TH JANUARY - 22ND DECEMBER 1972
SEKUSADO-RU SEXUADOLL (SEXUADOLL) ... PLAY COMIC 5TH AUGUST 1972 - 22ND DECEMBER 1973
JINZOUNINGEN KIKAIDA- (ILLUSTRATIONS: ISHIMORI PRO) (ANDROID KIKAIDER) ... SHOUNEN SUNDAY 30TH ISSUE 1972 - 13TH ISSUE 1974
UMA GA YUKU (GO HORSE-) . BIG COMIC 25TH APRIL 1972 - 25TH DECEMBER 1973
KUNOICHI TORIMONOCHOU KOINAWA HIDORI (KUNOICHI DETECTIVE MEMOIRS KOINAWA HIDORI ... COMIC S COMIC 27TH JUNE 1973 - 9TH MARCH 1974
INAZUMAN ... SHOUNEN SUNDAY 34TH ISSUE 1973- 17TH ISSUE 1974
ROBOTTO KEIJI (ROBOT DETECTIVE) ... SHOUNEN MAGAZINE 1ST ISSUE - 41ST ISSUE 1973
BAIYAKU KAKEBACHOU KUZURYUU ... BIG COMIC 10TH JANUARY 1974 - 10TH JANUARY 1975
GANBARE ROBOKON (DO YOUR BEST ROBOCON) ... SHOUNEN SUNDAY 34TH ISSUE 1974
HOSHI NO KO CHOBIN (CHOBIN THE STAR CHILD) . SHOUJO FRIEND 14TH ISSUE - 27TH ISSUE 1974
BANCHOU WAKUSEI (THE PLANET OF DELINQUENTS) ... SHOUNEN CHAMPION 2ND ISSUE 1975 - 6-6TH ISSUE 1976
HIMITSU SENTAI GORENJA- (SECRET TASK FORCE GORANGER) ... SHOUGAKU GO-NENSEI APRIL 1975 -
SANDARABOCCHI .. BIG COMIC 25TH JANUARY 1975 -
GIRUGAMESSHU (GILGAMESH) . SHOUNEN KING 32ND ISSUE 1967 - 42ND ISSUE 1977
YOJIGENHAN FUSUMA NO SHITABARI (SEMI-4 DIMENSIONAL FUSUMA UNDERCOAT) ... PLAY COMIC 9TH FEBRUARY 1978 - 27TH DECEMBER 1979
TANTEI DOU-ZOKU (DETECTIVE DOU;S GROUP) DELUXE PLAYBOY SEPTEMBER 1978 - DECEMBER 1979
KNIGHT ANDN DAY ... PLAY COMIC 10TH JANUARY 1980 - 10TH DECEMBER 1981
OMIYA-SAN .. BIG COMIC 10TH OCTOBER 1981 - 25TH MAY 1983
HAPPYAKUYACHOU HYOURI KEWAISHI (THE MAKEUP ARTIST WHO WORKED FROM ONE SIDE OF EDO TO THE OTHER) ... BIG COMIC 10TH JUNE 1983 -
HOTEL .. BIG COMIC 25TH SEPTEMBER 1984 -
KAMEN RAIDA- BLACK (KAMEN RIDER BLACK) .. SHOUNEN SUNDAY 41ST ISSUE 1987 - APRIL 1988
HOKUSAI ... 1987, SEKAI BUNKA PUBLISHING
DOKYUMENTARI- KOMIKKU FURINGAKU NYUUMON (DOCUMENTARY BEGINNING TRAINING IN THE STUDY OF COMIC IMPROPRIETY) . 1989, FUSOSHA PUBLISHING
HATAGO (INN) ... BIG COMIC 10TH JANUARY 1994 -

THE DATABASE OF ALL HIS WORKS CAN BE ACCESSED AT THE WEBSITE ISHIMORI PRO OFFICIAL WEBSITE (HTTP://WWW.ISHIMORIPRO.COM) (AT THE DATE OF THIS PUBLISHING).

ORIGINAL AUTHOR:
NUMA SHOUZOU

BORN ON THE 19TH MARCH 1926 IN FUKUOKA CITY, FUKUOKA PREFECTURE. HIS REAL NAME IS AMANO TETSUO.

AFTER GRADUATING THE OLD FUKUOKA COMMERCE SCHOOL, HE WORKED FOR MANCHURIA STEEL COMPANY AND ON RETURNING TO JAPAN ENLISTED IN THE NAVY. AFTER DEMOBILISATION HE CONTRIBUTED MANY SUBMISSIONS ABOUT MASOCHISM TO SEX MAGAZINES WHILE WORKING VARIOUS OTHER JOBS. IN 1967 HE JOINED SHINCHOSHA. WHILE WORKING THERE AS A PROOF READER HE CONTINUED TO WRITE NOVELS AND ESSAYS. THE DOMESTIC YAPOO, SERIALISED IN KITAN KURABU (MYSTERY STORY CLUB), BECAME THE MOST UNUSUAL POST-WAR BOOK.

HE PASSED AWAY ON THE 30TH NOVEMBER 2008.
HE WAS AGED 82.

PHOTO CREDIT: SHIGA NOBUO

BOOKS:

UNDER THE NAME NUMA SHOUZOU

KACHIKUJIN YAPUU (THE DOMESTIC YAPOO) ... 1970, PUBLISHED BY TOSHI PUBLISHING COMPANY. THEREAFTER A REVISED PAPERBACK EDITION WAS PUBLISHED IN 1972 BY KADOKAWA PUBLISHING. IN 1992 A COMPLETE EDITION WAS PUBLISHED BY MILLION PUBLICATIONS AND AN ENLARGED VERSION WAS PUBLISHED BY OOTA PUBLICATIONS. IN 1999 GENTOSHA INC AND OUTLAW PUBLISHING PUBLISHED THE DEFINITIVE EDITION (INCLUDING ALL 6 VOLUMES).

ARU MUSOUKA NO TECHOU KARA (FROM ONE DREAMER'S NOTEBOOK) ... 1970, PUBLISHED BY TOSHI PUBLISHING COMPANY. NITORIA PUBLISHING PUBLISHED EXTRACTS IN 1974. FROM 1975-76 SHIO PUBLISHING COMPANY RELEASED ALL 6 VOLUMES. IN 1998 OOTA PUBLICATIONS PUBLISHED A COMPLETE EDITION (IN TWO VOLUMES).
MAZOHISUTO M NO IGON (THE WILL OF THE MASOCHIST M) ... 2006, CHIKUMA PUBLISHING.
SANGEROKU (A RECORD OF MY CONFESSIONS) ... 2009, POT PUBLISHING.

UNDER THE NAME AMANO TETSUO

HITOKIRI GENSAI SHOUSETSU KAWAKAMI GENSAI (ASSASSINATION GENSAI NOVEL KAWAKAMI GENSAI) ... 1966, KUBO PUBLISHING.
ISHI SHOKUTEKI SAKKA RON (OPINIONS FROM AN UNPALATABLE AUTHOR) ... 1973, PUBLISHED BY HAGA PUBLISHING. PUBLISHED IN 2009 BY GENDAI SHOKAN UNDER THE NAME NUMA SHOUZOU.
KINJIRARETA JOSEI SUUHAI (FORBIDDEN FEMALE WORSHIP) ... 1973, HAGA PUBLISHING.
JOTEI JAKURI-N NO KOURIN (EMPRESS JACQUELINE'S DESCENT) ... 1974, RIPPU SHOBO PUBLISHING.
MEGAMI NO SUTOKKINGU EROSU NO HAN UCHUU (THE GODDESS'S STOCKINGS EROS'S OPPOSITION TO THE UNIVERSE) ... 1981, KOUSAKU COMPANY. A NEW EDITION BY THE SAME COMPANY WAS PUBLISHED IN 1992.
MEGAMI NO SUMU YAMI (THE GODDESS RESIDES IN DARKNESS) ... 1981, SHUPPAN SHINSHA
KINJIRARETE SEISHUN (FORBIDDEN YOUTH) ... 1987, PUBLISHED BY SOHJUSHA. 1991, PUBLISHED BY ASHISHOBOU. 2008, ALL 3 VOLUMES PUBLISHED UNDER THE NAME NUMA SHOUZOU BY GENTOSHA INC AND OUTLAW PUBLISHING.
KUUROU JOKAI GEN TAN (STORIES ABOUT A SKULL AND BONES FEMALE GHOST) ... 1995, FUTAMI PUBLISHING.
KYOUKI NI ARAZU!? "PARI JINNIKU JIKEN" SAGAWA KAZUMASA SEISHINKAITANTEI (IS HE MAD!? "THE PARIS HUMAN FLESH CASE" KAZUMASA SAGAWA'S PSYCHIATRIC EXAMINATION) ... 1999, DAISAN PUBLISHING (COLIN WILSON, SAGAWA KAZUMASA).
KATTEGUCHI KARA UKAGAITA BUNDANJIN (THE LITERARY MAN WHO PEEKED THROUGH BACK DOORS) ... 1997, DAISAN PUBLISHING.
DOMINA NO SADORU (THE MISTRESS'S SADDLE) ... 1998, DAISAN PUBLISHING.
SANSHA KANKEI NO WANA (THE TRAP OF TRIANGULAR RELATIONSHIPS) ... 1998, DAISAN PUBLISHING.
WAGA OJOKU SEKAI (MY WORLD OF HUMILIATION) ... 1999, MAINICHI NEWSPAPERS COMPANY
INU NI NATTA ROUJIN NO SHI (THE DEATH OF THE OLD MAN WHO'D BECOME A DOG) ... 2001, PARADIGM

"THE DOMESTIC YAPOO COMIC ADAPTATION"
A RECORD OF PUBLICATIONS

GEKIGA KACHIKUJIN YAPUU (THE DOMESTIC YAPOO COMIC ADAPTATION)
WRITTEN AS THE DOMESTIC YAPOO ON THE COVER
PUBLISHED BY TOSHI PUBLISHING IN DECEMBER 1971
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ORIGINAL AUTHOR: NUMA SHOUZOU
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PREFACE BY ISHIKAWA TAKASHI, A REPRINT OF HAN-SEKAI TANKEN DAIICHININSHA ISHIMORI SHOUTAROU (SHOUTAROU ISHIMORI: THE LEADING MAN IN ANTI-SOCIETY EXPLORATION), 4 PAGES OF COLOUR ILLUSTRATIONS

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PRICE YEN 750, 272 PAGES, ORDINARY MAKE, READ LEFT TO RIGHT
ISBN4-88641-023-5 C0079
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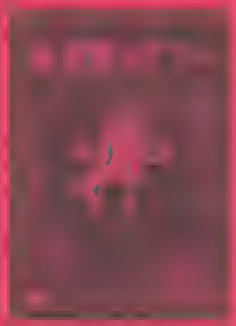
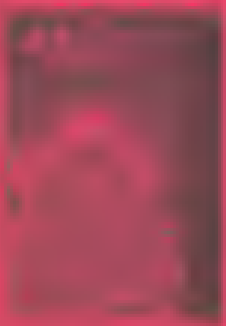
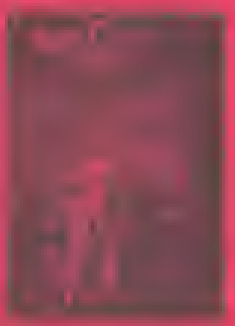

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POSTSCRIPT BY AMANO TETSUO, A REPRINT OF GENRE AND YAPOO

THIS BOOK IS A REPUBLICATION OF THE DOMESTIC YAPOO COMIC ADAPTATION THAT WAS FIRST PUBLISHED IN 1983 (SHOWA 58).
AT THE TIME OF ITS PUBLICATION THIS BOOK WAS PUBLISHED UNDER THE NAME ISHIMORI SHOUTAROU, BUT FROM 1985 ONWARDS HE BEGAN TO PUBLISH UNDER THE NAME ISHINOMORI SHOUTAROU SO THIS BOOK HAS BEEN AMENDED TO REFLECT THAT.

THIS TEXT INCLUDES EXPRESSIONS THAT MAY BE IDENTIFIED AS DISCRIMINATORY TERMS, BUT THE TEXT HAS BEEN UNALTERED FROM THE ORIGINAL WORK.

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NUMA SHOUZOU'S BOOK

NUMA SHOUZOU
PUTTING MASOCHISM INTO PRACTICE
THE AUTHOR OF THE MOST UNUSUAL POST-WAR STORY,
THE DOMESTIC YAPOO, NUMA SHOUZOU HAS FINALLY PASSED AWAY
RIGHT UP UNTIL HIS DEATH HE CONTINUED TO WRITE ESSAYS ABOUT
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